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- ART. XIX.—1. *Notizia sul celebre scultore Canova, e sulle sue opere. Nel Giornale Enciclopédico di Napoli, Aprile, 1807.*
 —An account of the celebrated sculptor Canova, and of his works. In the *Giornale Enciclopédico of Naples*, for April, 1807.
2. *Opere di scultura e di plastica di Antonio Canova, descritte da Isabella Albrizzi, Nata Teotochi. Firenze, 1809, 12mo.*
 —The works in marble and plaister of Antonio Canova, described by [the Countess] Isabella Albrizzi.

THE increasing interest, which is felt among us in the character and merits of this distinguished sculptor, particularly since his execution of a statue of Washington for the capital of North Carolina, has induced us to offer our readers the following account of him. We are indebted for the principal part of it to the journal mentioned at the head of the article; into which again it was extracted from the *Röemische Studien* of Fernow, a German work, which we have not had an opportunity of seeing.

The art of sculpture had so much declined in Italy among the pupils of Bernini, toward the middle of the eighteenth century, and had confined itself so exclusively to filling the churches with saints, apostles, and mausoleums, and these executed in so bad a taste, that for a space of twenty years preceding Canova, there did not appear at Rome a single specimen of sculpture worth mentioning. Cavaceppi, the only sculptor in this period that enjoyed any reputation, confined himself almost exclusively to restoring ancient statues in the museums of Rome, and in the collection which he formed himself, for the purposes of trade. Winckelmann at length revived among the great of Italy, as well as of foreign countries, the taste for the beautiful models of antiquity. The wretched productions of the day began to be despised, the works that made their appearance from the Academy of St. Luke were no better esteemed, and the blind enthusiasm for Bernini, which had reigned almost a century, appeared at length as cold and languid, as the works that had inspired it. The chefs-d'œuvre of antiquity, restored to their proper estimation by Mengs and Winckelmann, began to purify the public taste of the absurd notions that had corrupted it. The monument of Benedict XIV, by Bracci, is the last effort of the miserable taste which had devoted itself to

this species of sculpture, in that period of decline which preceded the modern revival.

This overthrow of the dominion of a bad taste was a favourable preparation for a new and purer school. A happy genius was wanted to take advantage of this predisposition, and Canova appeared at the moment, when the public taste was prepared to welcome and admire him.

After the death of Trippel, who acquired notoriety as a sculptor at Rome, at about the same time as Canova, this latter occupied without a rival the first place in the art. Trippel died in 1793, after having constantly struggled against the obstacles opposed to him by fortune. The correctness of his taste, formed in the school of antiquity, justified the highest hopes of his eventual success. His death was a loss to the art, for, though Canova might have stood in no need of a rival to keep up his own activity, Trippel would at least have done no injury to that reputation to which Canova established his claim, and without detriment to the latter, would have enriched the age with his productions.

After the first two years, in which Canova, by a great number of admirable works, had established his reputation, not only in Italy, but in foreign countries, an artist from Copenhagen, Thorwaldsen, ventured into the same career of glory, and announced himself by a work, which secured the attention and the wonder, not only of all the connoisseurs, but of the first artist of the day. His *Jason* will always be a work of first rate reputation. And though the fame of Canova may not have been eclipsed by that of Thorwaldsen and of the other artists, whose talents and activity were called into action by Canova's example, they have at least aspired with no inconsiderable success to share with him the palm of the art.

During the period that Canova remained without competitors, his admirers placed him in the rank of the first artists as well of ancient as modern times. And if the works of this sculptor, by a sweetness and charm peculiar to themselves, gained, in a certain manner, upon the affections of those who saw them, the amiable character of their author contributed not less to confirm these partial feelings. Posterity perhaps will judge more severely of these productions, and the very applause that has been lavished on them may awaken the severity of criticism. Several of the master

pieces of Canova have been placed by connoisseurs, who affect great sagacity, upon a level with the chefs-d'œuvre of antiquity. His *Perseus* has been even compared favourably with the *Apollo Belvidere*, and thought to have rendered not irreparable the loss of that statue to the museum of the Vatican while detained at Paris. The artist himself seemed to encourage this comparison, for when his *Perseus* was first exposed to exhibition, a bronze copy of the *Apollo* was seen near it. For several years the group of *Hercules and Lichas* by Canova was exhibited by the side of the reposing *Hercules of Glycon*. In fact, if the simplicity and freedom of pretension of this artist were not well known, one might think unfavourably of the encouraging of such comparisons, and ascribe that to an undue vanity, which was doubtless done for the gratification of connoisseurs.

The Pope confirmed the applause lavished on the *Perseus* and the *Gladiators*, by purchasing them for the *Museo Pio-Clementino*, which fills the galleries of the Vatican, and in which hitherto nothing had been admitted but the master pieces of antiquity. The *Perseus* was there placed on the vacant stand of the *Apollo*. In a decree of the Pope at the same time, entrusting Canova with the care of the relics and monuments of ancient art in the ecclesiastical state, he is called the rival of *Phidias* and *Praxiteles*. Such an apotheosis is without example in the case of any modern sculptor, and without reckoning the titles of Chevalier and Marquis successively bestowed on him by the holy father, Canova has enjoyed the highest honours ever accorded to an artist.

We do not undertake to decide whether he will sustain this high place in the estimation of posterity. An equal fame with his is already claimed for *Thorwaldsen*, by many of the transalpine connoisseurs, and in England one often hears even *Chantry* put before Canova. That the latter can ever be allowed to stand on a level with those illustrious inventors of antiquity, of whose works his own are but imitations more or less successful, may without much hardihood be called in question.

Antonio Canova was born in 1757 at Possagno, a village in the Venetian state, near Trevigi, and discovered a taste for sculpture at a very early period. At the age of 12, he produced a lion *in butter* for the table of Signor Falieri, the lord of the village. This little fact shows that even at this early age the

lion was his favourite, and helps to explain the success with which he afterwards executed this animal. It is certain that his chisel has produced nothing in that way superior to the lions, which watch at the base of the monument of Clement XIII in the Vatican. This lion in butter caught the attention of the patron of our young artist, who put him in a condition to pursue the career in which he was destined to travel with such glory. At the age of 14 he was placed under an indifferent artist at Bassano. He was here employed for several years in acquiring the command of the chisel and learning to model ; but his genius waited for a happier call to unfold itself. At the age of 17, having finished his apprenticeship, he produced an Eurydice of middle size in marble : before this he was sent to the *academy of the fine arts* at Venice, where his talents met with good models, and competent guides to direct him in following them. He gained several prizes at the academy, and the works which he produced up to the age of 23, during which time he was at Venice, began to gain him a reputation and to encourage hopes that have been more than fulfilled. These works are a group of *Apollo and Daphne*, the bust of the doge Paul Renieri, an *Esculapius*, an *Orpheus* intended to match the Eurydice executed at Bassano, a figure in clay ten palms high intended as an exercise in grand forms, and a *Young Hercules* strangling the serpents. These works were all intended as prize efforts. He afterwards produced a statue of Michael Poleni of natural size for the city of Padua, and finished his group of Dedalus and Icarus in Carrara marble at the age of 21. There is in the *attelier* of Canova at Rome a cast in plaister of this group. Dedalus is represented as an old man, presenting in his features all the marks of an advanced age, but with an unpleasant effect. Icarus forms a direct contrast with this figure, and is represented as looking with an insipid and affectionate expression at his father, who is fixing on his wings. This work, now in the possession of the Chevalier Pisani, scarcely indicates the talents of the artist. It produced the artist, nevertheless, a recompense equally honourable to himself and to the magistrates who decreed it. The senate of Venice granted him a pension of 300 ducats a year, and sent him to Rome. Thither he went in the suit of the ambassador Zuliani, who was sent to Rome at the close of the year 1779.

Canova devoted himself with much zeal to the study of the antique in the first years of his residence at Rome. He executed for his illustrious protector Rezzonico the *Apollo crowning himself with laurel*. This is a statue of moderate merit, but not without an impress of the *beau ideale*, and indicating the transition of the artist from a servile imitation of nature to a selection of her beauties.

The group of *Theseus sitting on the Minotaur* which he has slain, and which has been beautifully engraved by Morghen, is the first work which gained Canova a notoriety at Rome. It was executed in 1783 in Carrara marble, and though the conception of it contains nothing remarkable, the work unites so much variety of excellence as to deserve a place among the most celebrated of the artists.

The celebrated French archaologist Quatremere de Quincy was at that time at Rome, and encouraged Canova, who was hesitating what path he should take, in the continued study of the ancients. Fortunately for the final success of the artist his views coincided with those of his friend, and he determined to aim at emulating the masters of antiquity; and to form his manner from a union of their severity and simplicity, with a sweetness and tenderness of expression peculiar to himself.

A happy opportunity soon presented itself to him for gaining a reputation of independence and originality. He was entrusted with the execution of the monument erected to the memory of Clement XIV, in the church of the *Apostles*. The artist here found an open field where he was at liberty to follow the guidance of his genius. The monumental sculpture in the churches for a century preceding, had formed itself a peculiar and barbarous style, wholly remote from the pure models of antiquity. The monument of Benedict XIV, in St. Peter's, was the last specimen of this manner. This of Clement XIV, entrusted to Canova, was destined to begin a new era. In the execution of it the artist had to wrestle with all the obstacles presented by his inexperience and the attempt of originality, and though inferior to the riper productions of his chisel, is infinitely superior to every thing which had been executed in the preceding *ecclesiastical* manner. It is placed over the entrance of the sacristy, the real door of the sacristy forming a part of the monument as an intended representation of the portal of a sepulchre. It is in the form of a

pyramidical group. *Moderation and Gentleness* weep over the Sarcophagus of the Pope, who sits in the usual dress, and bestows his benediction.

In the course of the execution of this work, Canova improved himself visibly, and began to conceive with more distinctness the character of the style he was to form for himself. He had already modelled in clay the group of Cupid and Psyche, and was commissioned by an Englishman to execute it in marble. The wars in Italy prevented its being transported to England, and it passed into the possession of Murat. There is perhaps more skill than genuine beauty in the execution of this work. The idea of it is borrowed from a picture preserved from Herculaneum, in which a fawn caresses a reclining nymph. It is a subject more suitable to the pencil than the chisel; the intertwining of the arms and the position of the head are ill adapted to the marble, nor is there any possible point of view in which the expression of the two faces can be seen at once.

Canova has the art in the polish which he gives his works, to produce in the spectator an impression corresponding with the tenderness, which reigns in his subjects. He imparts to the marble the appearance of a soft waxy substance, and when it has received the last polish with the pumice stone, he employs an oily mordent to diminish the dazzling splendor of the whiteness, and produce a colour bordering on yellow. Connoisseurs, who seek in a statue beautiful forms executed with the greatest possible purity, are not pleased with a mechanical accessory of this kind. But it adds highly to the gratification of the amateur, who is more ready to yield to his enthusiasm, and to judge of the merit of a work, by the gratification which it affords him.—A similar process was made use of by the ancient artists, as may be seen in a beautiful Amazon described by Mr. Quatremere de Quincy, in a memoir on this subject, read to a class of the institute.

The works executed by Canova after his Cupid and Psyche, are the portrait of the young prince *Czartorisky* and a *Venus und Adonis*. The young prince is represented under the character of Cupid, armed with his bows and arrows. There is a great deal of sweet and amiable expression in this figure, though not wholly without awkwardness in the attitude. The same defects may be traced in two copies made of it and sent respectively to Ireland and to England. The

Venus and Adonis is known only from the description of Quatremere de Quincy and from the model. The work in marble was destroyed by the artist himself, as of a character inclining to the licentious.

Shortly after these works, Canova was commissioned by the prince Rezzonico, to take charge of the monument to be erected by his family to Pope Clement XIII. Within the immense walls of St. Peter, where every thing swells out of common proportions, it is impossible for a monument to secure the attention of the spectator, unless it assume itself these colossal forms.—This of Clement XIII, which was completed in 1792, is wholly in unison with the grandeur of the edifice which it was meant to adorn, and distinguishes itself immediately among all the others in the church, which are executed in the *ecclesiastical* style. On the right of the Sarcophagus a majestic figure of Religion stands erect, holding the cross with her right hand, and her left resting on the tumulus. Her head is adorned with a gilded crown in rays. On the left of the Sarcophagus reclines a Genius, under the form of a youth, with an inverted torch. He rests on the sepulchral urn, and looks upward with a languid expression. On the two sides of the medallion, upon the Sarcophagus, is the inscription, CLEMENTI XIII REZZONICO P. M. FRATRIS FILII. Two *Virtues* seated with averted backs are seen in *relievo*: *Goodness* with her hands crossed on the breast, and *Hope* with a crown in her right hand and an anchor near. Behind the Sarcophagus is the Pope, in his pontifical habits, kneeling on a cushion. The height of the figure of the Pope is seventeen feet. Beneath the figures of Religion and the Genius, are the lions to which we have already alluded. The whole monument betrays the hand of a master, and notwithstanding several defects, is worthy of his reputation.

After this, Canova produced a *Cupid standing, winged*; a copy of his group of *Cupid and Psyche* with some changes in the dress, for a Russian princess; a *Venus and Adonis*, a monument of the Chevalier *Emo*, and *Psyche* holding a butterfly in her fingers. His works from this time multiply to such a degree, that he is able himself to do nothing more than put the finishing hand to them. And having made himself perfectly familiar with antiquity, by the reading for which he has nevertheless found leisure, whatever deviations his works contain from ancient mythology, history, or art,

are to be ascribed to his own taste, and not to want of information. The Venus and Adonis is an imitation of the antique in the Vatican, and is in the possession of the Marquis Berio at Naples. The mausoleum of the Chevalier Emo was executed by order of the republic of Venice. Upon a tablet of marble, which represents the waves of the sea, is seen a sloop of war, of the kind invented by the Chevalier Emo, in his expedition against Algiers. The bust of this admiral is placed on a column three feet high, at the base of which the muse of history inscribes the name of Emo, in letters of gold. The Genius of Fame crowns the bust with laurels. This statue was, in the autumn of 1818, lying in cases on the floor of the armory at Venice, having been removed from the spot where it was originally placed. The figure of Psyche holding the butterfly is executed with infinite grace. The idea of it was perhaps suggested by the ancient statue of a child holding a bird, from which Chantry also probably borrowed the same conception, in the portrait of a child of which the model is in his *atelier*. The Psyche of Canova belonged, in 1806, to the count Mangili of Venice.

Hitherto Canova had made scarce any attempts in *relievo*. He determined at length to try his skill, in this department of the art; and in the year 1803 were to be seen, in his workshop, sixteen specimens of *basso relievo*, on the history of Socrates, and upon Homeric and other subjects. The best of these works represents the city of Padua; but he is thought, in all of them, to have come far short of that excellence, which marks the efforts of Thorwaldsen in the department of *bas reliefs*.

Among the very best of the works of Canova is the *penitent Magdalen*, praying on her knees, with a cross of two reeds held horizontally in her hands, with tears starting from her eyes, and a living expression of penitence and grief. It belonged originally to M. Duveyrier of Paris, who was attached to the French service in Italy in 1797, but has since passed into the possession of M. Sommariva.

Of a character wholly different from the Magdalen is the *Hebe*, who is represented dancing on a cloud, and pouring out the nectar for the gods. Her figure is marked with all the freshness of youth, is bare to the girdle, and thence downward clothed with a drapery, in which alone the artist has not been perfectly successful. It belongs to the Marquis Albrizzi in Venice.

Let us now consider Canova in another class of subjects. The *furious Hercules precipitating Lichas* into the sea was the subject of his choice. The principal figure exceeds in size even the Farnese Hercules. The subject is truly tragical, and is executed with wonderful power. The manner in which the hero grasps Lichas by the hair of his head and his foot, holding him thus inverted in the air, while the wretched victim clings in vain with his hands to a rock is perhaps out of nature. It is also objected to the principal figure, that it is too narrow across the hips, and that the poisoned vest is too light and insignificant. This imposing group once belonged to the duke of Miranda in Naples, but has passed into the possession of the banker Torlonia, the duke of Bracciano, at Rome.

The *two Gladiators*, Kreugas and Damoxenos, a subject from Pausanias, is another work in the same grand style. There is a want of nobility both in the countenances and forms of the combatants, and the expression of brute strength is too little relieved by that of courage and heroism. The gentlemen of the *fancy* too find fault with the attitudes, as contrary to the rules of boxing; a fault to be excused in consideration of the want in Rome of an establishment like Fives' court in London. Notwithstanding the defects in this work, it is considered the happiest effort of Canova in the heroic style; and forms a part of the collection in the Vatican.

Another *Cupid and Psyche*, formerly in possession of Murat, is one of the most beautiful works of Canova. His *Palamedes*, a statue produced about the same time with the *Gladiators* and intended as a counterpart of the *Perseus*, met with a singular fate. It was overthrown and broken by the Tiber, which penetrated into the *atelier* of the artist, in the inundation of 1805.

In the years 1796 and 1797, was executed by Canova the model for the monument of the archduchess Christina of Austria, the wife of Albert, duke of Saxe Teschen. This monument was set up, in 1805, in the chapel of the church of the Augustines at Vienna; where also is the tomb of Leopold II, by Zauner. This remarkable work, besides the usual parts of a monument, contains two groups constituting a funeral train. The one group consists of *Virtue*, with two children, carrying torches, approaching to enter the door of the tomb, with backs turned to the spectator. The other

group, at a greater distance on the right, represents *Benevolence*, under the form of a young woman, supporting a blind old man, who is led by a girl of about six years, with hands joined and a drooping head. Notwithstanding the exceptions taken to the idea of this work, and the incongruity found by severe critics, in the introduction of a theatrical procession of figures into a work in marble, it is nevertheless a production of infinite beauty and effect in its details, unquestionably superior to every monumental work of the same class, and the proof of a brilliant epoch in the history of the art.

In 1797, Canova executed the model of a statue of the king of Naples in the dress of a Roman warrior, and the statue was completed in 1803; it is in marble and is one of his most beautiful works. In the winter of 1818—19, he was employed on the model of a colossal equestrian statue of the king of Naples, which has since, we believe, been cast in bronze.

In 1798 and 1799, Canova accompanied the prince Rezzouinco on a journey to Prussia and Germany. On his return he passed some time in Venice, occupied in designing an altar for the church of his native village Passagno, where we have understood he has since ordered the erection of a church at his own expense, and on a pure doric model.

The first work exhibited, after his return to Rome, was the *Perseus*, to which we have already alluded. This is one of the chief works of Canova, and contributed more, perhaps, than any other, to obtain him, in the public estimation, the palm of the art. It represents *Perseus* stepping forward with the head of *Medusa*, held by the hair in his left hand, and a sword in the right. Without entering into the discussions of the connoisseurs upon the subject of this statue, it is objected to it, that it is but a parody or copy of the *Apollo Belvidere*, and that the position is unnatural, and even one, which it would be physically impossible for a living man to stand in. The principal details of the work and the mechanical skill are thought among the happiest efforts of Canova's chisel. A *Mars, the pacificator*, intended as a *pendant* to the *Perseus*, was exhibited in clay by the artist in 1802. It was an unsuccessful effort, and never executed in marble.

In 1802, Canova was called to Paris by Napoleon, for the purpose of executing his statue. It appears to have been the design of the artist to present in the head the *ideal* of a hero,

but the body is not of corresponding dignity and beauty. It is fifteen palms high, including the base: the body inclines forward on the right leg; and in the right hand is a globe with the goddess of victory. The left arm is bent and supported by a lance, over and behind the arm hangs a mantle, and, with this exception, the statue is perfectly naked. It is said of this statue by the critics, 'that it is very large, without expressing the idea of grandeur;' or, to retain the play of words, 'questa statua è molto grande, senza che abbia alcun' aria di grandezza.' The article on Canova in the *Biographie des hommes vivans*, a work, which our thorough dislike for the spirit in which it is compiled, prevents our ever resorting to, but when urged by the want of the facts it contains, and even they must be received with caution, thus speaks of this statue:

'This work was intended to be placed in the gallery of antiques in the Louvre, but Bonaparte, seeing himself represented in a manner too like nature, betrayed his dissatisfaction at an image of his person so like himself, and yet so void of nobleness, and forbade the exhibition of it to the public. It remained in the museum for a long time, concealed behind a veil. In 1814, at the period of the restoration, it appeared for a moment, but was remanded to the magazines, which it is not destined to leave.'

We apprehend the nudity of this statue, a quality just tolerated in antiques, and by no means admissible in a contemporary portrait, to have been the true reason of its concealment. This statue of Napoleon is to be distinguished from that which stood on the top of the column in the place Vendôme, which was attempted to be pulled down by the mob, by means of a rope round the neck, on the occupation of Paris by the allies, and which was afterwards taken down, under the protection of a corps of Russian soldiers. The white flag of the Bourbons now occupies its place, at the top of this beautiful column. Our Italian, or rather Swedish, authority [M. Fernow, the author of the *Rœmische Studien*, is a Swede] relates that while Canova was at work on the statue of Bonaparte, Pope Pius VII made a visit to the *atelier* of the artist. After the workmen, agreeably to usage, had been admitted, and had kissed the feet of his holiness, the Pope passed into another apartment, where stood the model of the statue of Bonaparte. Canova pointed to a block of marble of immense size, and without a spot, adding that it was designed to furnish the statues both of his holiness and the French emperor.

‘Pius VII,’ adds our author, ‘evinced a singular joy, at understanding that his likeness was to be cut from the same block, with that of the hero whom he had consecrated.’ We apprehend that whoever has seen the model of the statue of Bonaparte, which was the last winter, and probably is now, in the workshop of Canova, will feel strong doubts of a block of marble ever having been transported to Rome, large enough for that statue and another besides of the Pope. For the rest, at the period when this valuable anecdote was recorded (1806) it was no doubt a popular doctrine in the ecclesiastical state, that its temporal and spiritual head was on good terms with the French emperor. But should our poor labours find their way, at this time of day, to the eyes of any of the faithful subjects of the Pope, they will feel as little gratitude to us for repeating this anecdote, as they do to the Abbé Grégoire, for having translated and reprinted a christmas homily of his holiness, then the citizen Cardinal Chiaramonti, preached in 1797, in which, according to Gregoire’s translation, the venerable Cardinal, now Pope, exclaims, ‘Yes, my dear brethren, be ye all christians, and you will be excellent democrats.’

Among the numerous works executed by Canova, since this period, one of the most celebrated is his *Venus*, originally made to replace the *Venus de’ Medici* in the Florence gallery. It is now preserved in the palace Pitti, the residence of the Grand Duke of Tuscany, and a copy of it, formerly belonging to Lucien Bonaparte, is in the possession of the Marquis of Lansdowne, at London.

The statue of the Princess Borghese, the sister of Bonaparte, is preserved in the Borghese palace at Rome, but not permitted to be seen by the public. It is half naked, seated on a couch, the head reclining on one hand, with the apple, adjudged of old by Paris, in the other.

Theseus overcoming a Centaur may be considered as serving as a pendant to the group of *Hercules and Lichas*, and is thought superior to it. It has the defect of the latter group, of portraying a subject rather horrible than sublime, and it is with effort that the eye rests upon the agonized struggles of the semi-human sufferer. Among the more recent productions of Canova, the *Dancers* and the *Nymph reclining* while Cupid plays the lyre are the most celebrated. There is something of the affectation and coquetry of a French opera dancer, in the air of one or two of the first statues, a want of the inno-

cence and simplicity which breathe in those models of the antique which are devoted to the same subject. The group of the Nymph and Cupid is pleasing, particularly the attitude of the latter, whose whole soul seems absorbed in the music of his little instrument. A copy of this group has been lately made for the present king of England, George IV.

In 1815, Canova was deputed by the Pope to superintend the removal from Paris of the works and monuments of art, that had been brought thither from the ecclesiastical state. The Paris wits remarked, that instead of the title of *ambassadeur*, he should have borne that of *emballeur*. He received commission, on this occasion, to make a statue of the Emperor Alexander, to decorate the palace of the senate at St. Petersburg. Shortly after, he visited London, and was presented by the then Prince Regent, with a diamond snuff-box. His feelings of admiration, on viewing the Elgin marbles, almost the only authentic monuments of his great master Phidias, which he had seen, are expressed in a letter to M. Visconti, prefixed to a memoir on the subject of these marbles, by that celebrated antiquarian. Canova had been applied to, some time before, by Lord Elgin, to restore these mutilated, but precious relics of antiquity; but very properly declined an undertaking, in which success would have been so difficult to attain, and so little likely to be appreciated. It would surely have been neither for the interest nor credit of Canova, to employ his time and risk his reputation, in restoring legs, arms, and noses, even to the statues of Phidias.

On his return to Rome, Canova was received with great distinction. The academy of St. Luke went out to meet him in a body, and his holiness, in an audience granted him Jan. 5, 1816, condescended to present him, with his own hand, the certificate of his enrolment on the book of the capitol. Nor has the apostolical bounty stopped here, for with the title of *Marquis of Ischia*, a pension of 3000 dollars was conferred on the artist. This, we understand, with a liberality worthy his great fame, he appropriates to the encouragement of the art, and the aid of poor artists.

The elder masters often united in themselves several branches of the art. Phidias was at once the master of architecture, and sculpture. Michael Angelo was sculptor, painter, and architect. We have one statue in a church of Rome, said to have been modelled by Raphael; and Berni-

ni used the pencil perhaps as well as the chisel. Canova too has painted a few pictures. It has commonly happened that the pictures of sculptors have been defective in colouring, but correct though hard in the drawing. Canova's pictures, on the other hand, are faint and powerless in composition, but possess the beautiful and natural tints of the Venetian School ; giving another confirmation to the remark, that it is perhaps some quality in the air and climate, which is the ultimate source of the excellence of that school in this respect.

As nothing is uninteresting, which concerns men like Canova, it may be added, that in his person he is not above the middling stature, active in his movements, very industrious in his habits, highly amiable in his temper, and courteous in his manners. The opinion was expressed at Rome, at the time that he was employed on the statue of Washington, that the upper part of his face was not unlike that of the General.

With respect to this statue, the only work of Canova, as far as we are aware, which our country can boast, if indeed it have already reached Raleigh, we can speak only of the model in clay. The likeness is certainly not strong, and the artist complained of the want of materials to deduce it from ; a circumstance the more to be regretted, as no countenance is better ascertained than Washington's, and if materials were not put into his hands, it could not be because they do not exist. We apprehend, moreover, that the costume of the statue will not suite the American taste. Gen. Washington is represented sitting, with a tablet supported by his left hand, on which he is about to write the constitution of America with a style, which he holds in his right. Though thus occupied as a civil legislator, he is clad in the Roman military dress with the brazen cuirass, half of the thigh, the knees, and legs bare, and military sandals. It seems to us that this dress is in itself unbecoming, besides being inconsistent with the legislative or civil occupation represented. The only costume that we can imagine less becoming than the ancient military dress, is the modern military dress, the hussar boots, faced coat, and hair clubbed up with pomatum, in which we understand Mr. Chantry will dress Gen. Washington in the statue designed for Boston, according to the theory of the English school, which enjoins the closest possible imitation of nature, and adherence to historical truth. Neither of these principles is just in the art. Nature is to be imitat-

ed, only in her noble, select, and pleasing parts, and historical truth adhered to no farther than it adds to the beauty, grandeur, and charm of the work ; provided that the deviation be not such as to shock our judgments. Look at the statue of the Queen before St. Paul's, in her hoop and toupet. We would have had Gen. Washington's statue in the true classical dress, the ancient civil senatorial robe, call it Roman or Greek, alike removed from the indelicate bareness of the Roman armour, and the fantastical cuts and folds of our modern tailoring.

The work of Madame Albrizzi, at the head of this article, is, as she informs us in the preface, but a preliminary volume, intended to have been followed by another, with the engraved designs of the works of Canova, and an account of his life. We have never seen this continuation, and are inclined to think that the little volume before us is all that has appeared. It contains a brief account of the principal statues and works in relief of Canova, rather in the way of encomium than description, and animated not less by a personal friendship for the artist, than by the merit of his works. Madame Albrizzi is herself in possession of a beautiful bust of Helen, the gift as well as the work of Canova.

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- ART. XX.**—1. *The late fever in Boston.* New England Medical Journal, Oct. 1819.
2. *Case of the ship Ten Brothers ; being the report of a committee of the Board of Health, unanimously accepted, and published by order of the Board.* Boston, 1819.
3. *A statement of the occurrences during a malignant yellow fever in the city of New York, in the summer and autumnal months of 1819.* New York, 1819.
4. *Observations on the epidemic of 1819, as it prevailed in a part of the city of Baltimore.* By David M. Reese, M. D. Baltimore, 1819.

THE cities of the United States have exhibited a curious spectacle during the last year. In most of our principal towns, a malignant and fatal disease, long known as the *yellow fever*, has prevailed to a greater or less extent ; at the same time that in the greatest part of them a rigid system of quarantine has been put in execution in each, to prevent